WestK Creators Theatre Programmes

WESTK X ROOFTOP PRODUCTIONS

27-28.1.2024

2-4.2.2024

8:00PM

SONGS OF INNOCENCE AND EXPERIENCE

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westKowloon 西九文化區 westKowloon 西九文化區 westKowloon 西九文化區 westKowloon 西九文化區 w

The Box, Freespace

West Kowloon Cultural District

Approximately 1 hour 45 minutes without intermission

Co-presented and Co-produced by

westKowloon 西九文化區

天台製作 ROOFTOP PRODUCTIONS

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FOREWORD

Songs of Innocence and Experience takes its name from the work of William Blake, and inspiration from John Milton's *Paradise Lost* and *Areopagitica*. Contemplating the eternal struggles of youth – between respecting authority and pursuing freedom, and finding meaning in their new roles as emerging adults – the production explores hybridity of contemporary Hong Kong society, through individual and universal journeys to self-identity.

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Cast and Musicians

CAST AND MUSICIANS

CAST

Lo Man-chak
Himself / God

Alex Chew Yu-yeung
Himself / Mammon

Caroline Chan Yuen-yu
Herself / Lucifer

Michael Mok Kok-pong
Himself / Michael

Sherrain Sum Cheuk-yiu
Herself / Abdiel

Wu Lui-fung
Beelzebub

Mak Ho-tin
Himself / Milton

Chin Wing-kar
Belial

Sin Lok-yan
Herself / Eve / Raphael

Tiffany Ngan Sze-man
Intern Angel

Ami Lee On-sang
Herself / Moloch

Justin Kwok Chun-hin
Intern Angel

Joseph Cheung Cheuk-hang
Himself / Gabriel

Chan Wing-yung
Intern Angel

MUSICIANS

Wu Lui-fung
Band Leader / Guitar / Bass / Saxophone / *Sheng*/ Chinese Flute / Chinese Drum

Chin Wing-kar
Guzheng / Bass / Cello / Keys

Sung Kwok-tung
Drums / Bass Drum

Ivy Tsang Yuen-lam
Keys / Cello / Bass

Tiffany Ngan Sze-man
Guitar / Bass / Snare Drum

Justin Kwok Chun-hin
Violin

Chan Wing-yung
Ukulele / Guitar /Tubular bells / Percussion

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Original Songs

ORIGINAL SONGS

Loser

Music: Sin Lok-yan
Lyrics: Sin Lok-yan, Ivor Houlker
Arrangement: Ivor Houlker, Joseph Cheung Cheuk-hang

The Rebel Alliance Rap

Music: *Naruto Main Theme**
Lyrics: Alex Chew Yu-yeung, Wu Lui-fung, Michelle Li
Arrangement: Ivor Houlker
* Song from the animation *Naruto*, originally written by Toshio Masuda

Waiting Requiem

Music: Ivor Houlker & Verdi (fragments from *Requiem, Dies Irae*)
Lyrics: Alex Chew Yu-yeung, Ami Lee On-sang
Arrangement: Ivor Houlker

Creation of Eve

Music: Sin Lok-yan
Lyrics: Sin Lok-yan, Michelle Li
Arrangement: Ivor Houlker

I'm Not Jesus

Music: Joseph Cheung Cheuk-hang
Lyrics: Joseph Cheung Cheuk-hang
Arrangement: Ivor Houlker, Joseph Cheung Cheuk-hang

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Directors' Note

DIRECTORS' NOTE

Ivor Houlker, Michelle Li

We started work on *Songs of Innocence and Experience* about two years ago, when The Hong Kong Academy for Performing Arts (HKAPA) School of Drama invited us to direct a performance with their students. They put a lot of trust in us and gave us the freedom to work on a devised piece, developing the show based on various stimuli rather than a script.

As a starting point, we proposed *Paradise Lost*, while other works such as *Catcher in the Rye, I Know Why the Caged Bird Sings* and *Tristram Shandy* served as references for the style of personal stories. Bo Burnham's recent *Inside* was a reference for original songwriting. *Paradise Lost* became the main focus, and further research added more influence from Milton's life and other works.

The first presentation of the work in the Studio Theatre at HKAPA took place in June 2022. It incorporated many of the elements of this version of the performance: music, live camera work, Blake's images, Milton, *Paradise Lost*, and actors' personal stories and discussions. However, the show is inherently tied to the performers' journeys from Innocence to Experience, and so they have already moved on: it would be dishonest now to perform the same text, even though it was true at the time.

The sections of *Paradise Lost* have been rewritten to reflect a more mature connection with the text. The personal stories have mostly been completely changed, in both form and content. The approach to how we re-perform discussions from the rehearsal process is completely different, inspired to some extent by the Wooster Group's use of video. We have an additional three musicians, kindly supported by the internship programme of HKAPA. Songs have been rewritten, replaced and rearranged.

In the devising process, everyone on the team has authorial involvement, and a sense of ownership of the content. Different people write or propose ideas for scenes or songs based on various stimuli, test approaches in rehearsal, experiment, write and rewrite. We create a large number of different fragments like this, and constantly rearrange their structure based on themes, arcs and interesting juxtapositions. Much of the material is discarded as we narrow down on what is necessary, and new fragments are added in order to create meaning, or join disconnected ideas. The process is much more like editing a documentary than writing a script.

The idea of "editing" is present not just as an organising principle of the performance, but as a scenographic device. The use of cameras and cuts between them explicitly borrows the language of Eisenstein's montage. The performance creates meaning in the joining of different fragments, both in time, and in space. Perhaps this reflects the "multiplicity and contrariety of the world in which we live." However, someone already said that about Josef Svoboda's projections in the 1960s, so hopefully we're not too far behind.

It's important to us that all the elements of theatre are live and present in the space (back to Svoboda, who complained of too many prerecorded elements "enslaving" the performer, losing "that which is beautiful about theatre.") The music is a combination of both original pieces written by the team, and references that the audience may recognise. It can be serve as a vehicle for a story, an intertextual reference to shared culture or experiences, or a Greek chorus obliquely commenting on the action.

The interplay between the epic and the everyday is an essential element when working from a text like *Paradise Lost*, humanising gods and elevating the mundane. Ultimately, we want to tell our own stories – stories that only we can tell, which reflect the place and times we are living through. The epic is a vehicle, rather than a museum piece, and so the author has to die and let us get on with it. This is a generation living through significant historical events; the art we make should reflect our time.

It has been an incredible opportunity to work on improving a performance over such an extended period. Without it, we would never have been possible to achieve such a degree of openness and trust in this ensemble. We are grateful to West Kowloon Cultural District for supporting us in reworking the show in this way, and trusting us to bring it to Freespace.

We are delighted to have met these graduates and students from HKAPA School of Drama during a low time for the whole performing arts industry. Your sincerity, courage, talent, determination and the hope for the future are always touching. Thank you for not giving up when you feel lost, and for persisting in finding the value of yourself, and of the performance, after you wipe away your tears. Thank you for your trust in us. The world might not become better in an instant, but we hope that over the creative journey of *Songs of Innocence and Experience*, we have been able to find the strength and the drive to carry on.

FEATURE ARTICLE

Putting Your Hearts on Stage – A Conversation with Actors Caroline Chan Yuen-yu and Joseph Cheung Cheuk-hang

Woo Siu-man*

What's so special about actors telling their own stories on stage?

Adopting the method of devising theatre, *Songs of Innocence and Experience* was created in 2022 as a school production by The Hong Kong Academy for Performing Arts (HKAPA), and is now being staged at The Box of Freespace in the West Kowloon Cultural District. What exactly devising theatre? On the programme brochure, the credits read collaborating performers instead of just actors. Let us hear what devising theatre means to them.

"To me, it's about choosing materials that help me to tell a story," said Joseph Cheung, while Caroline Chan responded, "This form of creativity allows a high level of freedom; you can use your body, text or music to tell your story however you want." Looking back at the production of *Songs of Innocence and Experience* at HKAPA, because of the pandemic, it took the cast an entire year to conduct research, read and rewrite textual materials, and create somatic movement and songs. Eventually, co-directors Michelle Li and Ivor Houlker saw the potential to present the actors' stories through *Paradise Lost*, John Milton's epic. The actors then reflected on their creative experiences and based their performance on the story of Lucifer's fall from grace.

During the devising process, "growth" was the main subject discussed by the actors. Was there a specific moment when you witnessed your own growth? Perhaps it was the time when you rebutted your teacher or parents that led you to discover your own voice of opposition, just as Lucifer's realisation of his rebellion against the Lord's new rules. It can make you feel vulnerable to talk about your own growth. Caroline talked about her mixed Nigerian/Chinese ethnicity, while Joseph reflected on his feelings of loss stemming from his past social work experience and religious beliefs. Words that were initially difficult to articulate were eventually heard and understood through rounds of open discussion, forming a bridge of trust among the actors and becoming the keystone of their collaboration. This is the power of *Songs of Innocence and Experience*.

Caroline shared that during a performance, she met a more senior Chinese-Japanese alumnus who has become an important source of support throughout her creative process. She also invited a Chinese-Pakistani friend to see the show, who was very moved to see stories on ethnicity and self-identity being told on stage. Both Caroline and Joseph had struggles about expressing personal experiences and intimate feelings on stage. Caroline was fearful of other people's views, while Joseph felt unsure of how to express himself and whether the audience would like to hear such a story. "It feels like admitting I'm a piece of trash on stage," said Joseph. At first, he sugar-coated his feelings with language, but as he started to confront his past and accept himself through the conversations, he realised the significance of sharing his vulnerabilities with the audience. After hearing many audience members share their own vulnerable moments after the show, he became more certain of "helping others through facing your own self."

The theatre is a magical place. Even though the performers were only telling their own stories, it has the ability to transform the form of delivery without losing the integrity of one's story. For instance, Caroline chose to express herself through poetry, whereas Joseph wrote a song for the performance. Caroline described feeling free through her performance: "I am no longer scared of being seen, I am no longer scared of being judged…because all I want is to share; it's that simple and straightforward."

Although this is a rerun of *Songs of Innocence and Experience*, it is not a redo of their last performance but a brand-new production. The show is still based on *Paradise Lost*, but the entire cast made some adjustments to their sharing, as it has already been two years since the last performance, and they are no longer HKAPA students but professional performers. Looking back at their previous content, Caroline felt a sense of embarrassment. As for Joseph, he found his old self a bit naive, "There was 80% of me that wanted to express my own beliefs, desiring to break through. Now there's only 40%, but it doesn't mean that I want to give up just yet." Still innocent but having become more worldly, Joseph is now a working professional who must acknowledge that not everything is attainable. It is a process of give and take, and requires confronting and admitting one's helplessness once again. Caroline commented that her previous content was more idealistic. This time, she has something new to share, so she wrote an entire new story, something that is closer to the experience of the Lucifer she is portraying. Other examples include the subject of leaving and staying, which has been brought back for this rerun since everyone's feelings towards the topic have changed given the recent mass migration wave.

Joseph summarised the transformation in the current edition of the show as the cast's exploration of the question "whether we are the innocent ones or the experienced ones." Caroline especially mentioned that the directors have another way of interpreting this performance: rather than calling it a "rerun", it seems more fitting to call it "the worldly edition". As for herself, Caroline believes that being innocent and experienced is a cycle, and her reflection on this edition is "how to go back to our innocence from a state of feeling experienced?" Perhaps the core of devising theatre is for performers to put their hearts on stage and connect with the audience. We all have moments of being innocent and experienced. As long as there remains a willingness to share, we can light up one another's lives.

* Special thanks to the Hong Kong Repertory Theatre for permission to participate.

2023/24 The Arts Talents Internship Matching Programme is supported by the Hong Kong Arts Development Council.

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ABOUT THE ARTISTS

Co-producer and Director

Michelle Li

Michelle Li is the founder and co-artistic director of Rooftop Productions, and the recipient of the Award for Young Artist (Drama) at the 2022 Hong Kong Arts Development Awards. She holds an MA in Performance Making from Goldsmiths, University of London, and a BA in English Studies from the University of Hong Kong. As well as making her own work, Li is also a theatre director, performer, producer and theatre educator. Recent works include, for Rooftop Productions: *Songs of Innocence and Experience, Presence, We Still Dance, Testimony, The Furies Variations, Not The Maids, The Beautiful Ones*, and for the Hong Kong Arts Festival: *A Rehearsal Log of Wizard of Oz* and *Danz Up*.

Director and Music Director

Ivor Houlker

Multidisciplinary performer, theatre artist and musician Ivor Houlker is the founder and co-artistic director of Rooftop Productions, and the recipient of the Award for Young Artist (Drama) at the 2022 Hong Kong Arts Development Awards. Houlker specialises in physical theatre and site-specific performances involving live original music/sound, movement, integrated multimedia and installation, and developing new forms of audience-performer relationship. He has worked and trained with theatre groups and independent theatre artists throughout Europe. His most recent performances in Hong Kong include: *Songs of Innocence and Experience, Presence, We Still Dance, Testimony.*

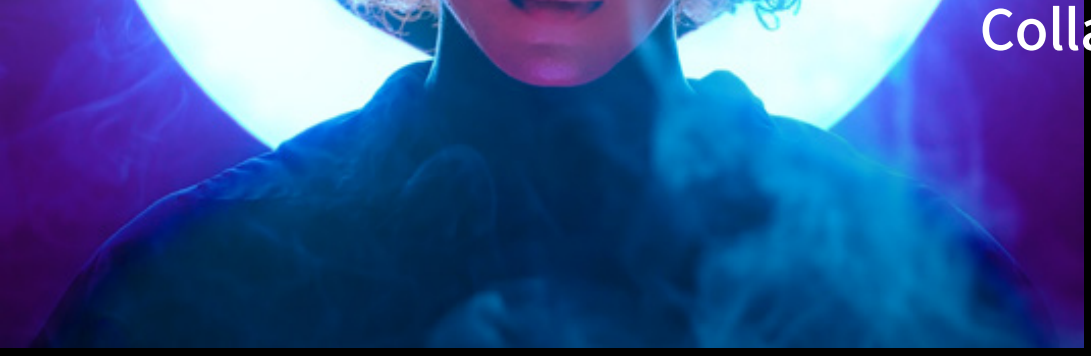
Collaborative Performer
(Himself / God)

Lo Man-chak

Lo Man Chak, graduated from The Hong Kong Academy for Performing Arts School of Drama in 2022 with a Bachelor of Arts (Honours) in Drama, majoring in Acting.

School performances include Broadway musical *You're Good Man Charlie Brown* and *Song of Innocence and Experience*. During the internship, he participated in *Stragglers* by Hong Kong Drama Creation Studio. He also went to the Shanghai Theatre Academy to participate in workshop exchanges with their students.

In recent years, his performances include *The Miracles of the Namiya General Store* (Rerun) and Chung Ying Theatre Company's musical *Man Of La Mancha*.



Collaborative Performer
(Herself / Lucifer)

Caroline Chan Yuen-yu

A biracial (Hong Kong, Nigerian) and trilingual (Cantonese, Mandarin, English) performing artist. Graduated from The Hong Kong Academy for Performing Arts School of Drama in 2023 with a Bachelor of Arts (Honours) in Drama, majoring in Acting. She also holds a bachelor degree in English Language and Literature. She was invited by The Hong Kong Repertory Theatre to participate in their Reader's Theatre programme *The Doctor*. School performances include *Songs of Innocence and Experience*, *The imaginary Invalid* and *Moscow...Why?*.

Collaborative Performer
(Herself / Abdiel) and
Choral Practice Leader

Sherrain
Sum Cheuk-yiu

Now a freelance actress, Sherrain graduated from School of Drama of The Hong Kong Academy for Performing Arts in 2023, majoring in acting.

From a young age, Sherrain has been dedicated to performance. She served as a representative of the Hong Kong Children's Choir and participated in choral festivals around the world. Additionally, she has competed in Open Dance with excellent achievements.

Her theatre credits include We Draman Group: *Draft My Life – a concept musical* (choreographer); *The Blind 3.0 Tour* to Taipei and Guangzhou (actress). School performances include: Moscow...Why? (actress and composer), *The Ten Oxen of Ours* (devising actress and choreographer), *Songs of Innocence And Experience* (collaborating performer, songwriter and choral practice leader).

Collaborative Performer (Herself / Moloch) and Choreographer

Ami Lee On-sang

Graduated from The Hong Kong Academy for Performing Arts School of Drama in 2022 with a Bachelor of Arts (Honours) in Drama, majoring in Acting.

School performances include *You're A Good Man, Charlie Brown* and *Songs of Innocence and Experience* as dance choreographer and actress. Her recent performances include Tai Kwun's *HEMÈSFIT IN HONG KONG*, Theatre Formula's *Something or Nothing* and The Education University of Hong Kong's *A Kid Story*.

Collaborative Performer
(Himself / Gabriel) and
Choral Practice Leader

Joseph
Cheung Cheuk-hang

Currently a freelance performer, Cheung graduated from The Hong Kong Academy for Performing Arts School of Drama in 2023 with a Bachelor of Arts (Honours) in Drama, majoring in Acting.

School performances includes *Moscow...Why?*, *Le Malade Imaginaire* and *Songs of Innocence and Experience*. Recent works include *Ping Pong* and Theatre Formula's *The Attic*, Windmill Grass Theatre's Youth Theatre – *The Discontinuous Chapter*.

Cheung is also interested in writing musical and composing. One of his original musical song *Old Seafood* was awarded as outstanding piece in Musical Trio.

Collaborative Performer (Himself / Milton)

Mak Ho-tin

Graduated from The Hong Kong Academy for Performing Arts School of Drama in 2022 with a Bachelor of Arts (Honours) in Drama, majoring in Acting.

Mak Ho-tin also holds a BA(Hons) in Humanities from Hong Kong Baptist University. He is now an Actor/Teacher in Alice Theatre Laboratory.

His recent works include: *The Visit* (rerun) (Alice Theatre Laboratory), *Presence* (Freespace and Rooftop Productions), *Flight of Fishes@HK* (HKartsFestival@TaiKwun 2023). His school performances include: *Fly! Fly! Fly! Archaeology Birds, Love and Information, Songs of Innocence and Experience*.

Collaborative Performer
(Herself / Eve / Raphael)

Sin Lok-yan

Graduated from The Hong Kong Academy for Performing Arts School of Drama in 2023 with a Bachelor of Arts (Honours) in Drama, majoring in Acting. Being passionate about acting, singing, and drawing illustration (Instagram: Jomehjie). Certificated of two-year Tang Shu-Wing Physical Theatre Institute training program (PTI). Recent works include Reframe Theatre's *Goldfish of Berlin* (Complete version), *A Haunted VR Conference*, School performances include *Moscow...Why?*, *The Ten Oxen of ours*, *Songs of Innocence and Experience* and *Love and Information*, Theatre Formula's *The Attic*.

Collaborative Performer
(Himself / Mammon)
and Spear Movement
Choreographer

Alex Chew Yu-yeung

Graduated from The Hong Kong Academy for Performing Arts School of Drama in 2022 with a Bachelor of Arts (Honours) in Drama, majoring in Acting. While pursuing his degree he joined several school productions and internships such as *Ng Wong the Swordsman*, *Songs of Innocence and Experience* and *Pride and Prejudice* by the Chung Ying Theatre Company.

Most recently he could be found playing in *All Good Things* by the Hong Kong Repertory Theatre and *Lost and Found* by JCCAC. He has also entertained audiences from the musical *Fantasie in Yau Tsim Mong ll* by Actor's Family and Tai Kwun X HKAPA: *Sherlock at Home*.

Collaborative Performer
(Himself / Michael)

Michael
Mok Kok-pong

Graduated from The Hong Kong Academy for Performing Arts School of Drama in 2023 with a Bachelor of Arts (Honours) in Drama, majoring in Acting. Mok Kok-pong also holds a Bachelor degree in General Business Management from Hong Kong University of Science and Technology. During his studies in HKAPA, he was awarded the Hong Kong Disneyland Scholarship and the Grantham Scholarship. He has joined the drama exchange programme in Taiwan and Guangzhou as a cast of the school production *The Blind*. He also won the Academy's Outstanding Actor Award for his performance in the school production *tick, tick, BOOM!* (Musical).

Recent performances include Freespace Jazz Fest: *Mischievous Boy, Blank Page* by Musical Trio, *One More Round* by Actors' Family, *Antigone on the Beach, Songs of Innocence and Experience* and *tick, tick, BOOM!* (Musical) by the HKAPA, *The Attic* by Theatre Formula, *In the Burning Darkness* by Pants Theatre Production, and more. He has also actively participated in film and commercials, recent works include Smartone TVC, Pizza Hut TVC, Delmonte HK TVC and Bupa HK Print.

Collaborative Performer (Beelzebub) and Band Leader

Wu Lui-fung

Currently a Year-3 student in HKAPA School of Drama, majoring in Acting. He loves performing arts, such as singing and music. He is a quick learner as he can merely play a lot of instruments, like guitar, flute, sheng and saxophone. He participated in the school performance *Songs of Innocence and Experience* as a live band musician; He was also a movement chorus in *Quills* by Pants Theatre Production as an internship. He has been awarded The Jacky Cheung Scholarships.

Collaborative Performer
(Belial) and Musician

Chin Wing-kar

Currently a Year-3 student in HKAPA School of Drama, majoring in Acting. Karkar loves singing, dancing, especially ballet and contemporary dance, choreography, composing music and is able to play seven western and eastern musical instruments. She has been awarded HKAPA Recruitment & Outstanding Scholarships in three consecutive years. She is also a qualified RYT 200 Yoga Teacher from the US Yoga Alliance and a graduate from the School of Journalism and Communication, CUHK.

Musician

Sung Kwok-tung

Currently a Year-3 student in HKAPA School of Drama, majoring in Acting. He participated in the school production *Songs of Innocence and Experience* as a live band musician; He was also a chorus in *Man Of La Mancha* by Chung Ying Theatre Company as an internship. He joined the musical *SING OUT* in first run (2017) and second run (2018), *La Bayadère* (2023) by Hong Kong Ballet.

Musician

Ivy Tsang Yuen-lam

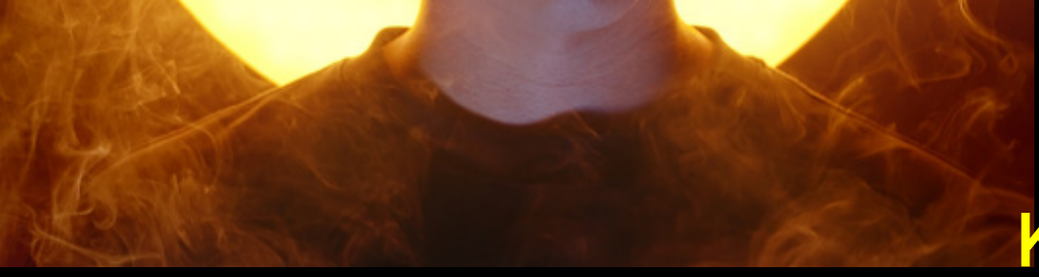
Tsang graduated from the Education University of Hong Kong with a Bachelor of Music Education (major in Piano). In 2020, she explored the world of theatre to expand artistic horizons and completed a one-year drama diploma at the Hong Kong Academy of Performing Arts.
Tsang is now working as a freelancer, primarily focusing on film acting and instrumental teaching. She is grateful for returning to theatre, where her creatives were born. And she looks forward to creating possibilities and sparks in life.

Musician and Performer
(Intern Angel)

Tiffany
Ngan Sze-man

Currently a Year-2 student in HKAPA School of Drama, majoring in Acting for Drama. She has interest in different genres of music, playing guitar, jazz drums and singing.

Musician and Performer



(Intern Angel)

Justin Kwok Chun-hin

Currently a Year-2 student in HKAPA School of Drama, majoring in Acting for Drama. Besides acting, he likes to study musical writing and will publish his newest Cantonese-translated work *Rogers: The Musical* in 2024.

Musician and Performer
(Intern Angel)

Chan Wing-yung

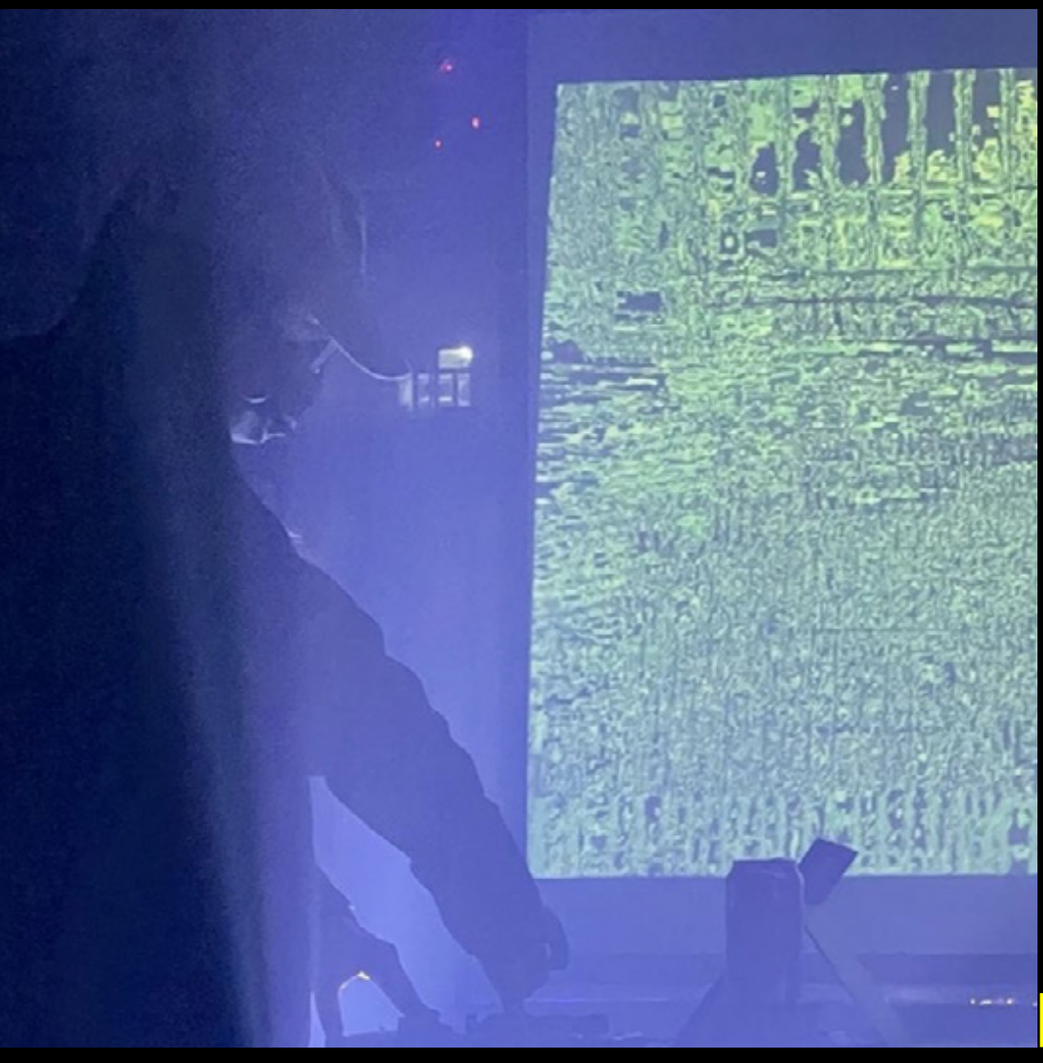
Currently a Year-2 student in HKAPA School of Drama, majoring in Acting for Drama.Her hobby is recording daily conversations between others and herself. She also loves painting, dancing, singing and cooking.

Lighting Design

Kaki Lai

Kaki Lai graduated from The Hong Kong Academy for Performing Arts with a BFA (Hons) in Theatre and Entertainment Arts (majoring in Lighting Design). Lai's lighting design work includes *Dust and Dawn* and *Medea* (HKAPA), TechBox 2023: *The Travellers and The Listeners*, TechBox: *Interaction of colour in space* (Work-in-progress) and Choreographer and Composer Lab 2022: Works-in-development Showcase (West

Kowloon), and Pandora *Galaxy Within 2023* and *KOLOR TOUCHDOWN 2023* (KKLIVE). Lai's video design work includes *The Originals* (Hong Kong Sinfonietta), Interstage 2018: Tang Siu-hau Inner Strength Concert (HKAPA), *The Ward* (Hong Kong Repertory Theatre) and Pandora *Galaxy Within 2023* (KKLIVE).



Sound Design

Allison Fong Tsz-ching

Allison Fong graduated from The Hong Kong Academy for Performing Arts with a BFA (Hons) in Theatre and Entertainment Arts (majoring in Sound Design). Most recently she worked as sound engineer and programmer for TechBox

2023: *The Travellers and The Listeners* and *Little Mermaid in Sam Shing Estate*. Fong has created sound design for *Bolero* (Crush Theatre), *Śūnyatā* (Theatre Ronin), *Songs of Innocence and Experience* (Rooftop Productions), *The Blind* (HKAPA), *INT* – an immersive audio-visual music concert (Graphicker), and *Asagao* (Artocrite Theater).

Live Video Mix and Camera Network

Calvin Chan (Polygon Lab)

Freelance multimedia and theatre artist Calvin Chan specialises in video design, multimedia design and live mixing. He also works as technical consultant for a variety of live performances and events, as well as films and TV productions. Recent theatre works include: *Testimony* and *The Furies Variations* (Rooftop Productions), *Confrontations* and *February 14* – A musical (Hong Kong Repertory Theatre), and *Bull* (Fableist Ensemble).

Technical Integration Design

Homan So

Homan So is currently studying at The Hong Kong Academy for Performing Arts (majoring in Sound Design). So has a passion for media art. His recent projects include: *Songs of Innocence and Experience* (video operator), Sonic Encounter 2022 (media artist), Freespace Jazz Fest 2022:

Experimental Lab (media artist), *The Ten Oxens of Ours* (audio operator), Sunset Concert 2023: *inst.* (producer), *Trust* (sound design).

Set and Costume Design

Tiffany Lau

Tiffany Lau is a costume designer and scenic artist who has been working in the field of theatre production since 2011. She graduated from The Hong Kong Academy for Performing Arts (HKAPA) with a First-Class Honors BA in Fine Art, majoring in scenic art. She was the Head Scenic Artist of the HKAPA graduation project *Luna Gale* (2018), which received recognition at the Hong Kong Drama Awards as the Outstanding Production of the Year for 2018–2019.

Lau was the Costume Designer of various productions, including Tai Kwun Spotlight: *The Sublime Progressions*, On and On Theatre Workshop's *Roots Hanging*, Fiesta Space's *A Journey To Nowhere* and *To Dye or Not to Dye*, Nobodies' Theatre's *Ox in Kong City*. She served as the Assistant Set Designer of West Kowloon's *Future of Performance: Bright Day*. Lau was also the curator of *Touch as First Touch* at CCCD Touch Art Space.

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Ivor Houlker

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Kaki Lai

Sound Design
Allison Fong Tsz-ching

Set and Costume Design
Tiffany Lau^

Live Video Mix and Camera Network
Calvin Chan@Polygon Lab

Technical Integration Design
Homan So*

Choreographer
Ami Lee On-sang

Choral Practice Leaders
Sherrain Sum Cheuk-yiu
Joseph Cheung Cheuk-hang

Spear Movement Choreographer
Alex Chew Yu-Yeung

Collaborating Performers
Lo Man-chak
Caroline Chan Yuen-yu
Sherrain Sum Cheuk-yiu
Mak Ho-tin△
Sin Lok-yan
Ami Lee On-sang
Joseph Cheung Cheuk-hang
Alex Chew Yu-yeung
Michael Mok Kok-pong
Wu Lui-fung*
Chin Wing-kar*

Live Band Musicians
Wu Lui-fung*
Chin Wing-kar*
Sung Kwok-tung*
Ivy Tsang Yuen-lam
Tiffany Ngan Sze-man#
Justin Kwok Chun-hin#
Chan Wing-yung#

Creative Co-ordinators
Thomas Yau^
Becky Wong^

Project Co-ordinators
Lawrence Lai^
Loui Yuen^

Deputy Producer
Meredith Wong^

Co-producer, Curator of WestK Creators Series
Bobo Lee^

Promotional Image Illustration
Li Chi-tak

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^ Staff of West Kowloon Cultural District

PRODUCTION AND TECHNICAL TEAM

Production Manager
Katrina Chan

Assistant Production Manager
Seng Tak-fung

Stage Manager
Vivia Ho

Deputy Stage Manager
Kathryn Lai

Assistant Stage Manager
Ray Wong

Technical and Productions Assistant
Joanna Chan^

Stage Crew
Juno Wong
Kok Ian-kit
Leung Chi-hang

Video Programmer and Operators
Homan So*
Kwan Wing-ki

Lighting Programmer and Operator
Le Dinh-dat

Production Electrician
Kwan Chiu-kit

Lighting Crew
Ho Wing-hang
Tam Ho-fung

Live Mixing Sound Engineer
Lo Shing Hin

L-ISA Programmer
Allison Fong Tsz-ching

Monitor mixing Engineer
Alvis Ng

Audio Crew
Cyris Kong
Fong King-lok

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Ho Ka-wai Crystal

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* With support and kind permission of The Hong Kong Academy for Performing Arts

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About WestK Creators

Photo: Ivor Houlker

Photo: Ivor Houlker

Photo: Becky Wong

Photo: Becky Wong

ABOUT WESTK CREATORS

A new performance series celebrating contemporary Hong Kong artists and performance across a variety of contexts and forms.

WestK Creators presents an exciting programme of innovative original work by local artists working across dance, theatre, music and multimedia.

Curated and produced by the Contemporary Performance Team of West Kowloon Performing Arts Division, the series encourages exchange and collaboration and nurtures experimentation – celebrating contemporary performance through a programme of new and in-progress works, workshops and sharing sessions, and offering bold new perspectives for the Hong Kong performing arts scene.

Stay tuned for updates on West Kowloon website and Freespace's social media platforms.

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About Rooftop Productions

ABOUT ROOFTOP PRODUCTIONS

Rooftop Productions was founded in 2014 in Hong Kong by Ivor Houlker (from the UK) and Michelle Li (a local Hongkonger). They make original theatre works which are influenced by pressing social and cultural issues in Hong Kong at the moment.

Their shows are devised ; starting without a script, and working intertextually with things like interview transcripts, fragments of historical text or plays, philosophy or original material generated with our performers. They work in a multidisciplinary way, trying to integrate all the different aspects of theatre in the creative process, from live music to live video and even live interaction with mobile apps.

In 2022, Rooftop won the Award for Young Artists (Drama) in the 16th Hong Kong Arts Development Awards, for their pioneering work in arts-tech.

rooftopproductions

Rooftop Productions

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ABOUT WEST KOWLOON CULTURAL DISTRICT AND FREESPACE

West Kowloon Cultural District

The West Kowloon Cultural District is one of the largest and most ambitious cultural projects in the world. Its vision is to create a vibrant new cultural quarter for Hong Kong on forty hectares of reclaimed land located alongside Victoria Harbour. With a varied mix of theatres, performance spaces, and museums, the West Kowloon Cultural District will produce and host world-class exhibitions, performances and cultural events, providing twenty-three hectares of public open space, including a two-kilometre waterfront promenade.

Freespace

Freespace – Hong Kong's new centre for contemporary performance in the heart of the West Kowloon Art Park – presents multi-genre performances and events, produces boundary-pushing collaborations, and promotes new ways of seeing and experiencing performance.

Partnering with emerging and established artists from Hong Kong and around the world, we nurture diverse creative voices and bring works that challenge and redefine the role of performing arts for our age.

www.westkowloon.hk

Freespace 自由空間
West Kowloon Cultural District 西九文化區

freespace_wk
westkowloon

小红书 西九文化区

WKCDA

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Your feedback is important to us

Please fill in the audience survey